

The Narrative Technique in Winnie Eads' Short Story *The Grandfather*: A Stylistic Approach

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Abstract

This study on "The Narrative Technique in Winnie Eads' Short Story The Grandfather: A Stylistic Approach" takes as its focus the narrative technique which generates the aesthetic effects of the story. The narrative technique designed to be adopted for the narration of the story in the first person and merely by a kid narrator necessarily integrates into itself the language style which is constituted by such specific use of language (English) to suit the aesthetic need of the narration. The aesthetic effect achieved through the fusion of the child first-person narration and the specific language style in the story is one in the form of aesthetics of realism, particularly realism in the characterization of the grandfather as the main character and of Pete as the child narrator, which constitutes the attractiveness of the story. Using a stylistic approach in the analysis of the narration, this article is aimed at revealing how the specific language use in the short story The Grandfather constitutes a quite effective device for aesthetic achievement.

Keywords

short story, stylistic approach, narrative technique, aesthetic effect

1. Background and Problems

The potential for the short story *The Grandfather* (by Winnie Eads) to leave deep impression on the part of the reader is very strong through the narrative technique employed in the narration. The likely factors causing such deep impression can be identified as being manifested by (1) the person of the narrator herself, and (2) the mode of narration she adopts, both of which in their integration succeed in rewarding the reader with certain benefits while reading the story, such benefits as (1) entertainment, and (2) lesson of life, which constitute two basic functions of literature already proposed by Horace as *dulce* and *utile* since the Graeco-Roman era (Wellek & Warren, 1955, p. 20). In this way the reader is really put in a position richly provided for by the world of the fiction for a better insight into understanding and improving the quality of life in the world of reality (the reader's practical world).

While such valuable benefits are contributed by the skillful narrative technique adopted by the narrator, the narrator alone, quite surprisingly, turns out to be only a little girl of five years old bearing, again quite surprisingly, a male name of Pete, a name given by Emil, her own beloved grandfather. So, the person of the narrator and her narrative style in such a perfect fusion in the story *The Grandfather* tend to stimulate a curiosity (or tension) on the part of the reader, a curiosity making the reader keep anticipating what to witness next in the progress of reading the story and, therefore, causing the reader to become much absorbed into his reading. What does it mean for Pete to possess such skillful narrative capability against the fact that she is only a little kid of five years old? What does it mean for the grandfather (Emil) to give a male name to his only granddaughter, and what at the same time does it mean for Pete to find herself given such a name? These questions on the part of the reader signal the reader's intense curiosity about a lot of things in the story, and it is this tension which serves as a guarantee for the reader's becoming seriously engaged in reading the story to the end, anticipating a shocking confirmation or negation of what is being expected. This is all an effect achieved through the technique of narration designed by the author and successfully delegated to and executed by the narrator in the story. Due to such narration the reader becomes lulled by the narrator's very expressive eloquence and challenged by the puzzling behavior of the grandfather, the central character of the story. When getting absorbed in the story the reader tends to forget that behind all of the narrator's skill of narration there is the author (Winnie Eads) who is the architect of all the necessary means employed in the narration, that is, all the devices, the techniques, the strategies, the styles adopted by Pete the narrator, all for the success in the execution of the narration, the success judged, as already mentioned above, in terms of its ability to engage the reader with tensions at various points and various levels in his process of reading. Of course, at one level of reading such awareness on the part of the reader is not necessary, because such awareness is potential to interfere with the reader's fuller involvement in the world of the fiction. Such awareness, if present, will tend to shift the reader's attention from his being absorbed in the narrative to a reflection on the author's authorial (composition) skill, to a sort of meta reading, a reading belonging more to the domain of theory of reading (McLachlan & Reid, 1994) than to more spontaneous and practical revelation of the socio-aesthetic-cultural values intuitively interpretable from the story. If this happens, anything in the story as the product of the author's creative skill, that is, the artificiality of the art, will come to the consciousness of the reader, and this could deprive the reader of fuller engagement with the enjoyment of the reading of the story. Therefore, a necessary distance to the world of the author (outside the fiction) needs to be maintained in order for the reader to be more intensively absorbed in the fictional world.

However, when the reading of the story is, indeed, done as a kind of meta reading, i.e., a reading for knowing and revealing what happens in the process of reading itself (McLachlan & Reid, 1994), that is, how the reading arrives at a certain understanding and enjoyment of the work, such awareness on the part of the (critical) reader about the author's art, about the author's creative skill, particularly the art and skill in exploiting the language potential for the successful narration is really essential. The writing

of this article is definitely based not just on the reading but also on the meta reading of the story *The Grandfather*, the report of which is presented in the form of this article.

Whatever means are needed and then created by the author for achieving effective (and successful) narration, this is all achieved through his skill in exploiting the potential of the language under use, language (and nothing else) being the only medium of literary expression and composition. Whatever components are employed by the author in the story, and likewise whatever components are identified by the reader in the story under concern, they are all components created out of language use, language exploitation. Therefore, this study on the narrative technique in Winnie Eads' short story *The Grandfather* is based on the observation and analysis of how the language (English) is exploited for the aesthetic value of the narration in the story.

Such being the central goal of this study, two problems could be posed whereby the probing of the narrative technique is done in order to reveal both its process and its effect. The two research problems are as follows: (1) How is the language exploited for achieving the specific mode of narration (identifiable from the intended narrative technique) in the short story *The Grandfather*? And (2) What is the effect, particularly aesthetic, of such exploitation of the language in the story *The Grandfather*?

2. Objectives and Scope of the Study

In accordance with the background and the problems presented above, this study in principle wants to reveal (1) the way the language works in the story *The Grandfather* under the author's exploitation, and (2) the effect of such language exploitation which wins the story a status of quality work.

With such objectives in mind, the concern on the specific language use in the story *The Grandfather* is the main concern of this study. With this concern in mind the assumption is that the functioning of the story's components or elements goes parallel with the functioning of the narrative technique in the story. It is to this mutual functioning of the story's elements and the story's narrative technique that the analysis and discussion are done.

3. Theoretical Approach and Method of Analysis

Central to the idea of revealing the mode of narration (or the narrative technique) in the story *The Grandfather* is the application of stylistic theory as the right approach. This is because stylistics as one type of theory of language use is concerned with how the language as a pattern is given a second-level patterning in a specific (literary) way for such specific semantic design to be achieved and applied in the text (of the story) (Hasan, 1985). This principle of semantic designing is quite in conformity with the Russian Formalist principle that literariness of a literary work is achievable through the poetic function of the language (Jakobson, 1988). Poetic function is identified as being manifested by the principle of projection, namely the projection of equivalence from the axis of choice (paradigmatic axis) to the axis of chain (syntagmatic axis) in the structure of language use. This poetic function, this projection principle, could guarantee the achievement of certain effects in the text in which such

principle is given application. This is because the projection process could be so done under the force of sensitive and motivated creativeness on the part of the author towards the achievement of the right aesthetic expression for the right aesthetic content and effect.

To illustrate how poetic function works, take as an example the very beginning sentence in the story *The Grandfather*. The sensitive reader can immediately feel a certain motivation in the choice of such a sentence used at the beginning of the story. In other words, the story itself must be intentionally started with the sentence structurally (syntactically) and orthographically represented by “HE HAD A ROOM ALL TO HIMSELF, MY GRANDFATHER”. Note the sentence structure and the orthography, that is, the way the sentence is written down, all in capital letters. The use of this sentence is definitely the result of the process of purposeful choosing done out of a list of potential alternative sentences and alternative ways of writing which are available in the inventory of the English language system known to the author. Therefore, it is definitely a choice, a choice for some purposes. It is a motivated choice. As a choice it stands in opposition to what is not chosen but still available there in the inventory of the English language system against which the value of the chosen form could be judged and determined. Among the possible sentences against which the sentence under use is chosen is, for example, the sentence “My grandfather had a room all to himself”. Again, please note the sentence structure and the way the sentence is written down, which are based on the standard form and the standard writing (orthography) known in the inventory of the English language system. This sentence is not chosen because it does not produce the necessary effect and, therefore, does not serve the purpose to be achieved in the story, namely such effect and purpose as achieved by that sentence structure and orthography actually in use at the very beginning of the story.

Among the effects that could be felt and identified are (1) the foregrounding of the grandfather as the effect of focusing it through such structure of the sentence, and (2) the tension on the part of the reader achieved by the use of semantically unidentified “HE” at the beginning of the sentence (as the subject of the sentence) causing a suspense (despite only a momentary one) until its referent appears at the end of the sentence in the syntactic form of an apposition MY GRANDFATHER. So, foregrounding and suspense which cause tension are the effects achieved through the choice of that single sentence used at the beginning of the text of the story against the other sentence which is not used in the text which, otherwise, will certainly not contributive in the same way as the one being used to the achievement of such effects and purposes intended in the story. This foregrounding of “MY GRANDFATHER” and that slight suspense connected to the identification of the referent of “HE” which immediately turns out to be the appositive “MY GRANDFATHER” are quite powerful in attracting and holding the attention of the reader upon the grandfather by which to maintain his interest to go further in his reading of the story and in his search for the answer whereby his curiosity about the person of the grandfather who is given such foregrounding in that very first sentence of the text is given the necessary satisfaction. In fact, there occurs a double search on the part of the reader, the search for the person of the grandfather and the search for the special qualities of the narrative technique employed for such captivating effects.

So, that is the reason why stylistics is adopted as the right approach in the study of the narrative technique employed in the story *The Grandfather*, focusing specifically on the idiosyncrasy of the language use in the text of the story (Verdonk, 2002; Klarer, 2004).

While adopting the theory of stylistics as theoretical approach, the analysis will be descriptively and qualitatively done. With this method of analysis the researcher is central to the process because the researcher serves both as the instrument for relevantly selecting the data according to the need of the analysis and as interpreter for the meaningfulness of the data under analysis (Nunan, 1994). With such background, problems, theoretical approach, and method of analysis of the study, in the next section will be presented first the object of the study and the synopsis of the story *The Grandfather*.

4. Object of the Study and Synopsis of *The Grandfather*

The object of this study is the narrative technique found (designed and employed) in the short story *The Grandfather* by Winnie Eads. The narrative technique seems to have been so designed that it becomes the center of attractiveness in the story for which the implementation of this study has become triggered. In terms of its plot or story line the story *The Grandfather* belongs to a rather simple or even simplistic type of story. If it is not for its narrative technique in conjunction with the characterization of the characters in the story, particularly that of the main character and the narrator, as well as with its stylistic aspect, this story might not be interesting enough to trigger such a critical study as the one done for the writing of this article. In a synopsis the story goes in the way presented below.

The grandfather who, approaching the end of the story, comes to be identified as bearing the name of Emil seems to be so lonely at his own home because the other people in the family, particularly Pete's (the narrator's) mother, seem not to like him for some reasons. This feeling of loneliness becomes fostered by and goes along with his getting physically isolated in a room at the far end of the family hall far apart from the other rooms within that hall as pictured at the very beginning of the story.

The grandfather, Emil, belongs to a type of person rich in life experience associated with masculinity such as reflected, among others, in his big game (rhinoceros) hunting in Africa. He does not easily give up when faced with problems of life as evidenced by his persistent effort for solution, an effort generally ended up with a success. This is what he really achieves at the end of the story, namely the right solution for his problem of loneliness through his friendship and then his marriage with Miss Bluerock, that old maiden in the story, a lady of close to fifty years old. In between the beginning of the story (the grandfather's problem of loneliness) and the end of the story (the grandfather's solution of his problem) is the middle part of the story dominated by the characterization of the grandfather, the main character of the story, as well as of the narrator herself, the story being told in the first-person narration, meaning that the narrator is at the same time also one of the characters in the story and, therefore, directly participating in the actions of the story.

5. Finding and Discussion

The task of narrating the incidents involving the characters in the story, quite to the surprise of the reader, is all assumed by Pete alone, who is just a little girl of five years old. Why to the reader's surprise? It is all because the incidents in the story (under Pete the little kid's narration) do involve the attitudes and behaviors of other characters mature in age as well as heavy in experiences of life imbued with problems and conflicting interests. Despite this big gap of maturity between the narrating and the narrated functions, the progress of narration, again quite surprisingly, is a real success, which contributes to the attractiveness of the story.

The most important finding of this study is that the narrative technique employed in the story *The Grandfather* constitutes the aspect of the story which is decisive to the story's attractiveness. This is, first, because the story is presented in the first-person narration (i.e., told in the first-person narrator deducible from the narrator's use of the pronoun "I" and "we" for herself reference, signaling that the narrator is at the same time also one of the characters in the story). The effect of this first-person narration is the higher reliability gained by the narration due to the assumedly authentic value of the information presented in the first-person narration (Klarer, 2004). This is due to the characteristic of first-person narration, namely that everything told in the story are things or matters directly knowledgeable to the narrator through her direct participation in the actions of the story. In other words, what the reader hears from the narrator is all the first-hand information from the narrator obtained through her direct participation in the incidents of the story. This does not happen, for example, with the third-person narration, i.e., that mode of narration without the reader's having any access to knowing the narrator's identity, who only talks about other people by using the third-person pronouns such as "he", "she", "it", and "they" allowing the narrator an all-knowing or omniscient narrative capability, while ironically never showing his/her own person by identity to the reader. This tends to bring an effect of less authentic and less reliable form of narration. However, this is not to say that third-person narration does not have its excellence too, of course excellence of another kind such as that needed in the older forms of narrative such as epics and romances, for example (Klarer, 2004), in which the incidents, the characters, as well as the settings are frequently colored by supernatural nuances, which therefore are of less realistic effect to the demand of common sense reasoning.

However, it should be understood that in the case of first-person narration the achievement of the effects, particularly that of narrative reliability, is not derived only from the fact that the narrator bears first-hand witness to everything happening to the other characters in the story, but that, more importantly, this first-hand experience is told in a mode (technique and style) which is in maximum match with the things being narrated as well as with the kind of person the narrator is.

Secondly, due to the narrator's directly witnessing and even sharing the incidents involving the other characters in the story, particularly those involving the main character, there is, then, also found integrated into her mode of narration a first-person point of view which in the case of the story *The Grandfather* is also designed in a condition fully matching the nature of and tendency commonly

characterizing a child of five years, that very age purposefully assigned to the narrator in this story. In that way it becomes plainly exposed to and easily grasped by the reader how so complex and complicated task of narration is trusted merely to a child narrator who as a general rule is acknowledged as not yet mature enough in age and experience for such a heavy task of narration. Why is the narration task categorized as so complex and complicated? It is because the task involves narrating various problems and conflicts faced by adult characters in various settings in the story. However, against this fact, the narration assumed by the kid narrator turns out to be a success. This should be taken as signaling the achievement of coherence in the composition of the story and the excellence in narrative technique employed in the story, both indicative of the excellence of the authorship.

It can be easily grasped that for such success in the task of narration in the story *The Grandfather* the author (Winnie Eads) necessarily resorts to a strategy of making the narrator imp-like in intelligence, i.e., mischievous in her narration performance. And it is this imp-like narrating technique which actually constitutes the source of attractiveness in the story. This mode of narration is quite capable of lulling the reader into following the flow of the story due to his keeping anticipating not only what to happen next but also, and even more attractively, how it will happen in the progress of the story. Moreover, frequently along the narration the narrator leaves empty spaces (a kind of communication gaps) for the reader to fill in through the reader's capability of interpretation and deduction (McLachlan & Reid, 1994). In this way the reader does not become spoon-fed, but actively stimulated and encouraged to supply the missing information. This strategy is equally good in contributing to the attractiveness of the story because with this frequent gap fillings demanded of the reader, the reader becomes much more engaged in the reading process, with his attention intensely absorbed into witnessing not merely what is on (as already mentioned before) but also, and more importantly, how it is on as reflected or traceable in the narrator's mode of narration.

Now, to present and discuss just a number of selected narrative points along the progress of the narration, the following matters can be highlighted. At the beginning of the story the message to be imparted is that there was a feeling of enmity between the grandfather (Emil) and Pete's mother (not named in the story). In narrating the effect of this enmity situation, the grandfather is necessarily put at the focus of Pete's attention (and likewise at the focus of the reader's attention) indicating that the grandfather is the most important figure to hold in mind, particularly his getting physically isolated due to such enmity and his feeling of loneliness as its consequence. This enmity situation is effectively pictured in that very economy of verbal expression represented by such style as observable in the beginning part of the narration as presented in the following quotation:

HE HAD A ROOM ALL TO HIMSELF, MY GRANDFATHER. It was at the end of a long hall away from the rest of the house. My mother said it was good for his room to be alone at the end of the hall because it gave him time to himself. I didn't understand this having time to yourself. I wanted someone to play with all the time. I couldn't understand how my

grandfather could want to sit in the gray platform rocker in the middle of his room and smoke his pipe (p. 92).

The concern of the analysis with the economy of the language use in the story (despite the illusion of the term economy itself) is triggered by the fact that in just a single short paragraph as quoted above (as also with other paragraphs in the story) quite abundance of information becomes imparted, information pertaining not to a single but to multiple interrelated messages. The multiple messages loaded to that language style include, first, the foregrounding of the grandfather through the use of that very eye-catching (due to that deviating) first sentence, both structurally and orthographically (as already commented before). Why it becomes so eye-catching is because it is easily contrasted in the mind of the reader with the more standard structure and orthography which are not chosen to be used by the author, namely the sentence in the structure and orthography “My grandfather has a room all to himself” (as already mentioned above), which if used will not achieve such necessary foregrounding of the grandfather. The first sentence at the same time emphasizes the isolation of the grandfather through the use of emphatic modifier “all” to the prepositional phrase “to himself” (to form the fuller expression “all to himself”), which is further given intensification in the second sentence “It (i.e., his room) was at the end of a long hall away from the rest of the house”.

The second message is one pertaining to Pete’s mother’s enmity attitude to the grandfather. When she says that “...it was good for his room to be alone at the end of the hall because it gave him time to himself”, it is good only from her own view point, a view point not at all shared by the grandfather. This is clear from the narrator’s negative perception of such isolation as directly mentioned by Pete (the narrator) when saying “I didn’t understand this having time to yourself”, a statement containing the narrator’s negative judgment of her mother’s attitude to her grandfather. Therefore, the evaluative word “good” expressed by her mother bears just the opposite meaning of that very word “good” to the narrator, namely the intended meaning of being “bad”. This represents a quite definite irony, even a sarcasm, an expression when “good” is loaded with or should be taken to mean “bad”, which is clearly indicative of Pete’s mother’s being ironical or sarcastic in her expression concerning the isolation and, therefore, the person of the grandfather. And this at the same time definitely confirms her enmity to the grandfather. So, the double but opposing meanings of the statement made by Pete’s mother tends to put the reader in a position to reveal the irony as central to the aesthetic effect of the narration. This kind of feeling on the part of the reader concerning the ironical attitude of Pete’s mother to Pete’s grandfather is due to the reader’s naturally adopting the view point exercised by the narrator, i.e., by Pete, in judging her grandfather-mother relationship.

Actually, in persuasively confirming the acceptability of the message of her evaluative viewpoint, the narrator (Pete) even goes in her narration to a point of embracing the reader for approval into her side when she directly addresses the reader by the use of the second-person pronoun “yourself” in her narration. By this technique the narrator wishes to seek in a persuasive way an agreement from the reader that her judgment about the queerness of someone living all alone, i.e., living in isolation from

the rest of the family members, is the right judgment. This technique of persuasion in the narration, that is, one of requesting the reader's approval concerning the narrator's position, can be taken as representing the third message in the narrative technique of the story *The Grandfather*. This message is one concerning the special or even the unique person of the narrator necessarily so created as part of the narrating strategy, that is, a narration in need of a narrator characterized by certain opposing traits in her own person. By the opposing traits are here meant those traits representing her physiological presence as just a kid of only five years old and those traits representing her mentality under the pressing demand of high maturity qualification unavoidably needed for executing the task of narrating such complex and complicated problems of life (as already mentioned before), namely the problems faced by adult characters, particularly by her grandfather as the main character in relation to the other characters.

When Pete the narrator further says "I wanted someone to play with all the time", she actually naturally, innocently and spontaneously projects her own childhood wish (depicting the child's world) into the narration. This is much contributive to the successful characterization of Pete the narrator herself because of the high degree of realism (aesthetic of realism) in the depiction of her own person with her childhood perception, innocently thinking that the worlds of other people are the same as her own world, or thinking that the only world in existence is the world as she feels she needs in her (childhood) life. This quite aptly (and realistically) reflects the world of little children showing in this context the aesthetically necessary innocence, spontaneity, self-centeredness in making her judgment. This projection of her childhood world to the world of the adult can even be more typically observed when while commenting on her grandfather she says "I couldn't understand how my grandfather could sit in the gray platform rocker in the middle of his room and smoke his pipe". Living all alone is not acceptable to her childhood world, a world which should be happy with playing and games.

Besides the projection of her own childhood, Pete's narration certainly keeps focusing on narrating about the condition and development of her grandfather as the main character in the story. In the statement discussed above is at the same time achieved an intensification of the grandfather's feeling of loneliness when Pete adds "...and smoke his pipe". This interpretation is based on the general knowledge that smoking can, among other things, be taken as signaling one's feeling of loneliness, for which smoking is considered and practiced as a kind of relief. Such being the situation of the narration executed by Pete, i.e., a narration always with a double achievements, it is not an exaggeration then if the author is considered quite successful in shaping the person of the narrator, who has been made capable of assuming on the one hand such a complex task of narrating the adult world of her grandfather (the main character) full of adult problems, and on the other hand of constantly projecting her own world, that is, the child world into the narration making the narration full of interplay between the narration of the serious and that of the spontaneous and innocent. The tension inherent in this kind of narration could be the source of aesthetic on the part of the reader in his process of reading.

So far in the analysis and discussion has been proved how within the economy of the language use in

the story the narration can be loaded with so rich information pertaining to the several levels of messages already identified, messages even in their close relation to each other, towards showing the centrality of the characterization of main character (the grandfather) and the innocent but well informed playfulness of the narration in the story. Why characterization and why playful narration? It is because the story *The Grandfather* is character-driven in its development as also suggested by the very title of the story, namely *The Grandfather*, and is all narrated in a playful way by the kid narrator. Therefore, the centrality of the characterization of the grandfather as the main character in the story is worthy of some comment in seeing its mutual support to the narrative technique so far discussed under the stylistic approach.

The way the title is phrased, namely into the noun phrase *The Grandfather*, using the definite article “the” rather than other possible choices available within the inventory of the English language system such as, for example, *My Grandfather* (using the modifier “my” rather than “the”) turns out to be also stylistically quite functional in relation to the narrative technique in this story. Its functionality, i.e., the functionality of the contrast between the use of “the” and the use of “my” in the title is that the use of “the” is quite suggestive of Pete’s (the narrator’s) mental act of generalization concerning the characteristics (personalities and attitudes) of all grandfathers she imagines she knows about. In this case “the” signals a process of generalization on the part of Pete (the narrator), a generalization, therefore, necessarily embracing “all” grandfathers in the imagination of Pete against the very fact that she is actually dealing just with her only (particular) grandfather in her narration. In this way, based on such phrasing of the title of the story, i.e., one using the definite article “the”, the reader can witness Pete’s innocent projection of her close familiarity with her own grandfather to other (and all) grandfathers whom she imagines are like that only grandfather she owns at home. This again signals the author’s success in presenting the required kid character-narrator (Pete) who has been made so realistic (aesthetic of realism), conforming to what the reader knows about the personalities of children of Pete’s age in the world of reality, namely of children at the stage of development generally characterized by innocence, spontaneity, honesty, and the tendency for generalization through projecting her still limited knowledge of a particular thing to other things not necessarily alike in all characteristics. In other words, Pete the kid narrator, due the tendency of generalization, thinks that her grandfather is like all the other grandfathers, or all the other grandfathers are like her grandfather. This is another point of success on the part of the author in the task of characterization, this time of the narrator-character Pete.

Now, moving to the middle part of the story we find this part of the story *The Grandfather* dominated by the characterization of the grandfather, the main character of the story. The trait of masculinity is central in the characterization of the grandfather. Through his analytical and critical interpretive capability the reader can at this point identify the root of the anger of Pete’s mother to Pete’s grandfather, which is this too masculine tendency in the personality of the grandfather. The possible conclusion the reader can draw as to the reason why the grandfather has given a male name (Pete) to

his granddaughter (that girl narrator in the story) is that the grandfather is obsessed with the wish to have a grandson rather than a granddaughter. In fact, this conclusion is intensified and confirmed by the fact that Pete is brought up more in the masculine atmosphere surrounding her grandfather's life. This masculine surrounding is represented by such traits as smoking, listening to the "Gangbusters" radio program, listening to the grandfather's story of big game (rhinoceros) hunting and shooting in Africa, the revealing of her grandfather's close friendship with John Dellinger who used to be a bank robber, which is much suggestive of the grandfather's likely being one during his past life. These are all points accumulating in the characterization of the grandfather, though at the same time also points contributing to the shaping of the person (the child personality) of Pete, as well as points strongly suggestive of the reason why Pete's mother is so angry with Pete's grandfather. These are all points narrated by the use of such language styles that the narration becomes really so effective, fulfilling several functions at the same time and, therefore, quite attractive to the reading process. However, to be more relevant to the writing of this article, the rest of the discussion is necessarily limited to the more relevant and crucial points which, among others, comprise Pete's complaint upon her being given a male name by her grandfather. By keeping the true reason a secret the grandfather says that it is because of Pete's being as smart as any boy the grandfather knows.

However, Pete seems to know that her grandfather is not truthful in giving her the necessary reason why he has given such a name to her. And by way of allusion Pete says that during his youth her grandfather arrived back from Switzerland, a statement suggesting that his past upbringing used to be in Switzerland. Coupled with Pete's another statement that there used to be a belief within the family of her grandfather that boys were smarter than girls, it becomes clear that her grandfather is really obsessed by the wish to have a grandson rather than a granddaughter, that is, to give priority to the male over the female. In this case Switzerland is interpretable as the center of fundamental and fanatic Protestant teaching, which contains, among other things, such differentiation between the male and the female as known from the book of Genesis in the Old Testament. This interpretation could be taken as valid since in its history that strict sect of Protestant teaching known as Calvinism took as its center Geneva (Switzerland) after it was established there by its founder John Calvin (Brinton, 1963, pp. 251-254). Here again the reader's ability to fill in the gap based on his general knowledge, particularly the knowledge about the history of Switzerland in its status as the center for strict Protestant teaching, is helpful to the interpretation and understanding of the story colored with such an allusion. Indeed, the language use in literary art is rich in indirections in presenting information and messages as instantiated by the use allusion already mentioned.

Believing that abundance of space and time is needed to present a detailed stylistic analysis and discussion for revealing the full aesthetics of the work under study, it has to be admitted that it is for that very reason (of space) that so detailed an analysis and discussion of the stylistic dimension of the story under concern is not done in this study. This decision is taken for a quicker move to entering the last part of the story *The Grandfather*, the part showing the success of the grandfather to obtain the

necessary solution for his problem of loneliness triggered, as already mentioned, by his enmity relation with Pete's mother.

The restlessness of the grandfather's life due to his being isolated in his family indicates that human being is a social being, constantly under the strong need and force to establish a conducive relationship to other human beings for some sense of security and esteem (Alisjahbana, 1974). This is what is done by the grandfather to solve his feeling of loneliness, that is, establishing a friendship with Miss Bluerock, an old maiden of close to fifty years old, a friendship leading at last to his marriage with her. This marriage, while a solution for the grandfather's problem, is on the other hand a trigger of deep sadness on the part of Pete because of her thinking that there is no chance any more for her to win her grandfather's love due to her grandfather's moving with Miss Bluerock to a new place as a married couple.

Most interesting in this last part of the story is again the narration loaded with a very apt depiction of the child world of Pete, the world of that little girl narrator, which is again found characterized by such traits as seriousness, innocence, honesty, spontaneity in expression, and the tendency for generalization, i.e., those very traits so common in a child's behavior, verbal as well as non verbal, as commonly identified with children in the world of reality. The funniest effect achieved through the dramatic characterization of herself while narrating the incident in the story is the one occurring when on one Wednesday afternoon Pete is taken along by her grandfather to visit Miss Bluerock, his acquaintance, and then his friend, and then his would-be wife, at her residence quite a distance away from her (grandfather's) home. Why funniest? It is because Pete finds herself a total stranger at Miss Bluerock's home.

The person (personality) of Miss Bluerock, her way of life, her mannerism in serving the grandfather and Pete as the guests are all found strange by Pete. However, to the astonishment of the reader, Pete the narrator is quite consistent with the assigned task of narration as shown in her manner and attitude in narrating the incidents as well as the people involved. That is to say, she remains spontaneous, honest, innocent, direct in expression even when the task is actually always heavily loaded with the content of the narration, which is so complex and complicated, being one pertaining to very serious adults' matters, particularly those of her grandfather and of other characters in relation to her grandfather. This consistency of the narration technique and narration content along the story has served as the primary guarantee for the attractiveness of the story and, ultimately, for the success of the story's authorship. In other words, the shaping of the child's world (Pete the narrator's world) and that of the adult characters' world are fused in one narration, in which the former finds manifestation more in the technique of narration, and the latter more in the content of the narration.

It is that very fusion of the narration content and narration technique which has definitely contributed to the attractiveness of the story because such fusion tends to create the necessary tension on the part of the reader, the tension caused by the author's capability in reconciling two opposing worlds, that is, the serious world of the adults (particularly that of the grandfather) and the seemingly serious but actually

only make-believe world of the child (Pete the narrator's world) as created by the author in one narration. This is a kind of aesthetic tension which makes the reader really absorbed in and truly engaged with his reading of the story. That is the most significant finding of this study concerning the excellence of the narrative technique designed and employed in the story *The Grandfather* by Winnie Eads, the author. Now, for the necessary support for such finding and discussion so far done, in the rest of this section will be presented some narrative evidence from the story.

The three-part plot structure of the story *The Grandfather*, as already grasped from the discussion so far, include the beginning, concerning the exposition of the lonely condition of the grandfather at his home. The middle part is dominated by the characterization of the grandfather as a quite masculine-oriented person, from which can be identified some reasons for Pete's mother's enmity with him. The last part is the part concerning the solution for the feeling of loneliness the grandfather succeeds in establishing through friendship and marriage with Miss Bluerock.

The narration of the beginning part is already presented above showing the very success of the narration because the lonely condition of the grandfather becomes well exposed despite being seen from the merely child point of view dominating the narration, the narrator being only a little girl of five years old. The child point of view can be considered beneficial in the narration because it contributes to the reliability of the narration through such qualities as honesty, spontaneity, innocence, and directness of expression integrated in the narration. And the fact that the narrator is also one of the characters in the story allows her some kind of first-hand experience and knowledge about the other characters' personalities and all the incidents they are involved in. This again increases the plausibility and, therefore, the reliability of the narration. For some further narrative evidences from the story pertaining to the narration of the middle and end parts of the story, following are presented some selected quotations from the story with the accompanying analysis and discussion. The following quotation can be taken as representative of the middle part of the story, the part dominated by the characterization of the grandfather.

Every time I went into his room there was something I had never noticed before. There was the bookcase full of Zane Grey books, and the big green book about Teddy Roosevelt. In front of the Teddy Roosevelt book was a picture of charging rhinoceros. I would often sit and look at the picture for minutes at a time.

"Grandpa, did you ever see a rhinoceros like that?"

"Pete, I not only *saw* a rhinoceros like that—I killed one. When I was hunting over in Africa for the government..." (pp. 92-93).

As can be seen in the quotation above, the narrator (Pete) explicitly or directly describes the setting, that is, the condition of her grandfather's room, but at the same time implicitly or indirectly, but surely with stronger impact, also about her grandfather's personality. The stronger impact is achieved because the characterization of the grandfather is done by the device of allusion, that is, allusion to the condition of the grandfather's room (setting), the way the room is arranged being reflective of the kind

of person the occupant of the room is. And then allusion to Zane Grey and Teddy Roosevelt causes still stronger impact. With this allusion, the knowledgeable reader can immediately grasp the significance of this allusion as suggestive of the quite masculine tendency in the personality of the grandfather. This is because (as explained in the footnotes on page 92 of the story) Zane Grey used to be an American writer of dramatic tales about American West, while Teddy Roosevelt was one of the American presidents who was known for his great interest in hunting and in the outdoors. These all represent quite masculine traits such as the traits of cowboys (associated with American wild west requiring masculine or cowboy's attitude to conquer it) and that of a big game hunter. This characterization by the device of allusion is then confirmed and intensified by the grandfather's direct statement that he has even killed one rhinoceros when hunting in Africa for the government. In fact the government rewarded him "a Medal of Bravery for killing that rhinoceros" (p. 93). In the following quotation can be seen more intensification of the grandfather's masculine tendency and his enmity with Pete's mother:

Sometimes if my mother was away from home, we would lock the door to my grandfather's room and he would light a pipe for him and light one for me too... we would smoke our pipes together...

Also on the table was a white radio. On Thursday nights at six o'clock we would sit in the gray rocker and listen to "Gangbusters"... The Gangbusters always captured the bank robbers as we always knew they would, but it was all the excitement in between that counted (p. 93).

Smoking and listening to such radio program as the "Gangbusters" story can be more immediately taken as representing, more traditionally, male hobbies and habits. These are what also helps intensify the characterization of the grandfather in his quite masculine personality, i.e., the personality dominantly coloring the atmosphere of the story as a whole, the grandfather being placed at the center of the narration, that is, as the main character. Every time the grandfather does the smoking and the listening to such radio program Pete always joins him, even secretly locking themselves in the grandfather's room in order not to be discovered by Pete's mother. It is clear, therefore, that Pete's mother represents the opponent to the grandfather, despite her being only a peripheral force to the development of the story. In fact, while placing the grandfather's condition and action at the center of her narration, the narrator, Pete, by way of suggestion and/or implication also presents the characterization of herself, namely the description of her own person, particularly about her own child curiosity, in her position as the direct witness to all of the incidents and the situation in the story, unavoidably, therefore, providing the reader with understanding and information based on her own viewpoint achieved through the first-person narration.

Actually, up to this point of the analysis can already be identified the reasons (with narrative evidence) for which Pete's mother hated Pete's grandfather. The reasons can be enumerated as (1) the grandfather's giving a male name of Pete to his granddaughter, (2) the grandfather's allowing Pete to smoke, (3) the grandfather's conditioning of Pete to grow with masculine tendency, all showing the negation to the authentic existence of Pete (as a girl, a granddaughter), the opposite to masculinity, that is, as authentic bearer of femininity, and (4) the grandfather's past life as being a close friend of John

Dellinger the bank robber which can be taken as indicative that he also used to be one.

Suffice it to say so far about the middle (longest) part of the story, mainly presenting the characterization of the grandfather. Now, for the need of some narrative evidence for the last incident in the last part of the story, the part concerning the way the grandfather gets the solution for his problem of loneliness, the following quotation can be presented:

“Hey, Pete, your face is so long, it almost touches your knee!”

“You didn’t like living in your room, did you?” I tried to keep my lip still so he couldn’t stop thinking I was smarter than any boy he knew.

“Sure I did Pete... why, you and I have had some real rip-roaring times in this room, haven’t we? And just think when you get all grown up, why you and me are going to catch more bank robbers than all those Gangbusters on the radio put together, and when we go to Africa I bet you shoot a bigger rhinoceros than any boy ever could”.

“But how come you have to go away and marry Miss Bluerock? I bet she won’t sit on your lap and smoke a pipe”.

My grandfather’s voice was gentle. “Pete, there’s some things a man wants all to himself. With these things”, he said “it ain’t fair to that man to go poking into them” (pp. 95-96).

The quotation above represents the very end of the story *The Grandfather* with dead seriousness of atmosphere evolving between Pete and her grandfather. The marriage of the grandfather with Miss Bluerock exercises a serious mental blow to Pete because by the grandfather’s marriage Pete feels that she will soon get deserted by the loved one, that is, by her grandfather, which is really a shock to her. This mental shock on the part of Pete (the narrator) causes her mode of narration to change abruptly, losing all that entertaining innocence coloring every point in her narration of the preceding incidents. Note, for example, her rhetoric question “But how come you have to go away and marry Miss Bluerock?” which represents but her serious complaint to her grandfather. Even when she adds with a statement “I bet she won’t sit on your lap and smoke a pipe”, which is intended for maintaining the innocent child behavior and, therefore, the entertaining atmosphere of the narration, still, however, the mood of disappointment is dominating.

Witnessing such emotional situation of Pete, the grandfather, too, cannot help being serious in responding to his granddaughter’s complaint, using a response heavily loaded with a serious lesson on the essentiality of privacy concerning certain matters in life, such as marriage and extra personal belongings, which no one else is supposed to interfere with, not even a loved one such as one’s granddaughter. In fact, this serious disciplining of his granddaughter’s behavior is done twice along the story using exactly the same deeply penetrating expression “Pete, there’s some things a man wants all to himself. With these things, ...it ain’t fair to that man to go poking into them” (p. 93, p. 96). The other time this very expression is used by the grandfather to discipline Pete is when Pete, in order to fulfill her curiosity about her grandfather’s extra personal belongings, she opens her grandfather’s chifforobe and shuffles its contents. The following quotation shows the way how Pete narrates this bitter

experience of hers:

...I never saw what was inside the chifforobe. Once I had opened the doors and started to shuffle through his clothes. He had come over and pulled me away. He spoke gently, and there was an ache in his voice. "Pete, there's some things a man wants all to himself. With these things, it ain't fair to that man to go poking into them". ...His words reached deep down within me and made an empty space (p. 93).

However, unlike the dead seriousness triggered by Pete's complaining of her grandfather's marriage in the last part of the story, the seriousness of the grandfather's disciplining her in the quotation above happens on one occasion which still allows her a chance for its neutralization through her obligation to carry on the remaining task of narration, particularly the narration of the grandfather's regular visit to Miss Bluerock's home, whereby Pete can resume her mode of narration which has become familiar to or already identified as a norm by the reader, a narration consistently suggestive of her own person, her own imp-like performance. Look, for example, at the following quotation and see how the narrative technique hits its double target, namely that of making the story run smoothly and logically and that of coloring it with fun:

...Miss Bluerock answered the door and boomed for us to "come right on in". She bent over in her blue print dress and screamed, "This must be Pete!" I was glad my grandfather had told her my name was Pete. I couldn't understand why she talked so loud. Later my grandfather said it was because she was hard of hearing. Her dentures were loose, and as she bent over, I was afraid she was going to bite me or that they would fall out. I wondered what was the polite thing to do if somebody's teeth fell out when they bent over you...

...Every time she stood up, my grandfather stood up too, all for politeness. He had been taught as a boy to stand up when a lady left the room. I wondered if, when I was a lady, he would stand up for me. I didn't think he would because if we were busy being Gangbusters on the radio and hunting rhinoceros in Africa it would be awkward for him to stand up all the time (p. 94).

Two funniest points of fun in the quotation above include (1) the moment when the stooping Miss Bluerock with her loose teeth over Pete is thought of by Pete as her going to bite her or, otherwise, as obliging her to do something polite in case that the teeth really fall out, and (2) the moment when Pete thinks that her grandfather will always stand up for politeness when she already becomes a lady in the same way as he does to Miss Bluerock. The sense of fun here is derived from the innocent kid behavior due to her kid misperception of the meaning of the adult world (behavior) as she witnesses it from the grandfather's and Miss Bluerock's behaviors.

While such really is the fun enjoyed by the reader in witnessing Pete the narrator's behavior, the reader at the same time is presented with quite logical flow of the incidents in the story so that the story is felt to be characterized by such solid unity or coherence. These are all the effect of the right exploitation of the right potential of the language for the right aesthetic stylistically achieved in the composition of the

story *The Grandfather* by Winnie Eads.

6. Conclusion

With the analysis and discussion using stylistic approach so far done concerning the way how the language is exploited and what effect such exploitation causes in the short story *The Grandfather*, the conclusion points that can be made include the following: (1) the language use in the short story *The Grandfather* is rightly designed for the specific style of the story which in turn is found well integrated into the narrative technique for the achievement of, (2) the aesthetic effects in the story, particularly the effects in terms of high degree of realism in the characterization of both the grandfather as the main character and Pete as the first-person kid narrator in the story which can guarantee the fusion of the serious and the fun in the narrative technique which, therefore, guarantees the fulfillment of the two functions of literary art proposed by Horace as *dulce* the fun and *utile* the serious (learning).

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